7:Lineva B-5 (no date)1893 RF1 Great Russia RF1

121 Modern methods of study have taught us to attach an importance scarcely appreciated a score of years ago to popular songs and popular customs. What is called the science of folk-lore (though its methods are scarcely well enough digested and ordered to entitle it to the term) is opening the way to new revelations of unexpected interest and value touching racial origins and relations, primitive religions and the development of social and political systems. In nursery tales and popular songs we are learning to recognize fragments of early mythologies and histories. When this fact is fully recognized we may expect to see a marvellous out-blossoming of an interest in several branches of science toward which the mass of the people have been indifferent heretofore. Ethnology, archæology and anthropology will no longer have a terrifying sound when the knowledge becomes general that they can be studied in the intelligent perusal of fairy tales and inculcated through the agency of folk songs.

For this delightful method of study no field offers greater inducements than the Russian. This is indicated by the statements of Ralston which I have placed at the beginning of this 114 note.[1] It can not be said of any country that all its treasures of folk-song and folk-lore have been brought to light;—not even of Germany where the greatest labor has been expended. Least of all can it be said of Russia which, in its heart, may be said to be a sealed book not only to other nations but even to the majority of its own inhabitants. The explanation lies, I think, in two circumstances, *first*, the Russia which has been open to the inspection of the general reader hitherto is the Russia of imperial cities with its veneer and varnish of foreign culture; *second*, the political system of the Czar's mighty empire has not encouraged true national expression in art. So long as Russia failed in appreciation of her own possessions, it was not likely that the outside world should place a high value on them.

Of recent years, however, we have witnessed a mighty change in Russia's attitude toward her own people; and this has been followed, in a marvelously quick time by a change in the attitude of other people toward Russia's artistic products. In literature and painting and in music Russia now holds the

[1] [see cat. 116, p.5 - Analyst]

7: Lineva B-5 (no date)1893 RFl Great Russia RFl

attention of the world as if through the magic of an irresitible charm.

We are, however, concerned directly with Russian art only in so far as it reflects those primitive impulses which give it character and individuality. These things are the very soul of the people's songs, and the customs of which those songs are an integral element. It was a happy idea to bring the marriage customs of these people on the stage and thus to give us a beautiful object lesson in the scientific study of which I have spoken. Books, paintings and musical performances have done much to make us understand Russian thought and feeling, but nothing could be devised to vitalize this understanding better than a dramatic representation of the chief incidents of the wooing and wedding as they have existed from time immemorial. The antiquity of the ceremonial observances is indicated in the relics of savagery which they contain—the obvious modification of marriage by theft or capture and marriage by purchase. The subservience of wife is characteristic of the patriarchal system still prevalent; but there are not wanting suggestions of a much earlier system when descent was traced in the female line and the husband became a member of the family, or gena, of his wife.

But it is not my purpose to dwell on this, to which reference will be found hereafter in the description of the wedding ceremony. I am more directly concerned with the music of the songs which occur in the course of the ceremony. The predominant note of Russian music is profound melancholy. This is true even of songs with which the maiden friends of the bride beguile their labors during the *devitchink* at which the wedding garments are prepared. As a rule climatic and geopraphical conditions explain the prevalence of the major or minor mode in folk-music. Thus the music of all Europe above the southern line of the North Sea is predominantly minor. South of that line it is major except in Russia. Even in the Oukraina the melancholy mode prevails. It is obvious, therefore, that the question is not distinctly one of latitude, but of the consequences of latitude. Suffering is a familiar idea to people living in the cold, gloomy and rugged northland; and the symbol of suffering in

7:Lineva B-5 (no date)1893 RF1 Great Russia RF

533
814

podgoloskies or improvised parts. The following parts from "Notchka" will serve as an example:

The careful study of these secondary parts or *podgoloskies* by Melgounoff was a great step forward in the studying of Russian folk-music, as it gave means to reproduce *exactly* the melodic and harmonic conception of the song as it existed in the consciousness of the people themselves. It is a matter of regret that the songs of other nations had not been treated in the same scientific manner when the folk-songs were still a living reality. Fortunately for Russia, where the natural part-singing is not yet extinct and in some remote parts even flourishing, this kind of study is still practicable and is pushed vigorously by a band of young and enthusiastic investigators.

A great movement was started in order to find means to carry on this work of investigation systematically in various parts of Russia. Since then very valuable additions have been made to the collection of musical lore, notably by Messrs. Lopatin and Prokoonine for Great Russia, and Mr. Lissenko for South Russia (Oukraina).

533
114

To this faithful band of investigators belongs Mme. Lineff, with the difference that her training and experience as choir conductor eminently fitted her to make a powerful propaganda of these exquisite songs, not by mere books, but with a choir of singers trained by her, and therefore appealing to a much larger audience.

Mme. Eugenie Papritz-Lineff is a native of Moscow. Very early she showed a talent for music, and when a mere child she sang melodies heard from her mother, who is an accomplished musician, and pupil of the great Russian composer Michael Glinka.

7: Lineva B-5 (no date)1893 RFI Great Russia RFI

533
114.

Mme. Lineff received her education in "St. Catherine's Institute for Daughters of Nobility," and showed such aptitude for singing, that at the age of fourteen she was selected as assistant conductor of the church choir of the institute, and later superintended the practice of a choir of over one hundred pupils. After having gained at the final examination the highest honors of the institute, she remained as conductor of the choir for nearly two years. She then went to St. Petersburg to study singing at the Conservatory of Music, and later to Vienna to become a pupil of the celebrated Marchesi, with whom she studied three full years.

MME. EUGENIE LINEFF.

In Vienna she met Anton Rubinstein, who invited her to sing at his musical *soirees*. One evening she brought with her some of Rubinstein's beautiful Persian songs. "Oh, no, no!" he exclaimed, good-humoredly, "enough of this trash; let us have some really *good* music; sing us something of Schubert!"

Her *debut* was in the farewell concert of the violinist Ole Bull. In consequence of a favorable notice from such musical critics as Dr. Hanslick and Dr. Schelle, she was engaged by an operatic company in Hungary, which engagement was followed by another from her Majesty's Italian Opera Company in England. Her *debut* in Russia was in the concerts given by the Moscow Syphonic Society under the direction of the late Nicholas Rubinstein, which was followed by an engagement at the Imperial Opera House in Moscow.

7:Lineva B-5 (no date)1893 RFl Great Russia RFl

533
114

The strong Liberal tide which swept over the best part of Russian society subsequent to 1860—the year of liberation of serfs in Russia—was not without a radical influence on Russian art, especially music. The study of national songs and poetry was cultivated energetically by a band of enthusiasts. Mme. Lineff became a diligent worker in this field. In summer she used to live amongst the peasantry in some out-of-the-way places, studying the best and purest Russian singing. It is an unquestionable fact that in Russia all the principal outward adjuncts of modern civilization—large towns, factories, railroads, hotels, etc. —exercise a blighting effect on the beautiful old folk-song. This disappears at the sound of the steam whistle, and is gradually superseded by commonplace melodies with stupid words, not seldom of doubtful propriety.

Several summers were thus spent by Mme. Lineff, in various parts of Russia and Oukraina, her aim being to compare the different styles of singing in various provinces. She also traveled a good deal on foot with female pilgrims to the various convents held in veneration by the Russian people, to study the peculiar songs of the wandering psalmodists (*Kaleyky-Perekhazie*) who frequent those places.

During her residence in Moscow, while still singing in concerts, her energy was directed particularly to the organization of choirs in schools, amongst university students—male and female —and amateurs. The folk songs were cultivated assiduously, and became the favorite pieces on the programmes. Mme. Lineff still uses a baton presented to her by the University Choir, which she directed during five seasons.

In 1890 she took up her residence in London. In one of the aristocratic gatherings at which she appeared she made a bold experiment by singing for an encore a Russian folk-song, "Lootchina," without accompaniment. The effect produced by the song was striking; she was surrounded by people eager to know the name of the composer and the author of the words. The surprise was still greater when the artist had to answer that the author both of the words and music was the Russian People, and that the date of its composition was quite unknown, and

7: Lineva B-5 (no date)1893 RFl Great Russia RFl

533
114

might have been contemporaneous with England's dependency under the Roman Empire.

So began Mme. Lineff's active propaganda of Russian folk songs abroad. She earnestly believes "that nowhere the originality and the wonderful effect of the beautiful songs of her land can be better appreciated than by the American public—so justly eager for novelties of merit."

000

Before analyzing the typical Russian folk-songs contained in the programme of Mme. Lineff's concerts, I will say in few words on the lectures of Mr. H. E. Krehbiel, the well-known musical critic of the New York *Tribune*, who introduced these folk-song concerts to the American Audiences, and explained the significance and importance of the folk music in general. "The study of this branch of science," he said, "has a great value not only from a musical point of view, but also as a means of obtaining new and valuable ethnographical and philological data. If it be truly said that speech is often used to conceal the real intention and feelings of the speaker, then it is really true that music reveals the innermost feelings and real life of the soul. Folk songs can reproduce to our minds pictures of social and family life in ages gone by, far more vividly than any treatise on the same subject. For the music of folk songs necessarily reflects the inner life of the people who evolved it. Like physical and mental habits, occupations and dwellings, its characteristic traits are the product of the geographical, climatic, social and political condition of the people. The people of Russia are intensely musical. All the significant features in the life of the Russian peasant are accompanied by ceremonies in which song plays a very important part. In the character of these ceremonies and the allusions found frequently in the songs may be discovered relics of ancient customs and religion. This point was illustrated by the performance of a Khorovod (choral) song, in which can be found the remains of the primitive drama, as it was developed among all the civilized peoples. The parallel can be followed through the religious dances of the ancient Egyptians and Greeks, and of the Teutons of the Middle Ages in Europe. Children's games of to-day in Germany, England and America may also be